

BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER NINETEEN SIXTEEN



REIMS CATHEDRAL—CAST IN BLACKSTONE HALL



ISSUED MONTHLY
OCTOBER TO MAY

VOLUME X, NUMBER 8

FIFTY CENTS A YEAR
TEN CENTS A COPY

BULLETIN OF THE ART INSTITUTE OF CHICAGO



INTO THE HEART OF THE CITY
FROM ART INSTITUTE ENTRANCE

COMING EXHIBITIONS

BEGINNING December 12, 1916, a group of seven exhibitions will be on view at the Art Institute to remain for the rest of the month and through January 1, 1917. The first of these will comprise a representative selection of the works of the late John

W. Alexander. The second, consisting of fifty canvases by California artists, was brought together by J. Nilsen Laurvik, Director of the California Art Association. Wilson Irvine of Chicago will exhibit a collection of some twenty-five landscapes, executed in the environs of Hamburg, Connecticut, where he has occupied a studio for the last three summers. Thirty paintings by Edward W. Redfield of Center Bridge, Pennsylvania, will hang in a large gallery. Another individual show will comprise representative paintings and etchings by Maurice Sterne of New York City. The collection of cartoons, assembled in France by Abram Poole of Chicago, promises to be of exceptional interest. An exhibition of sculpture by Chester Beach will complete the group of displays for December.

In addition to the foregoing, the whole collection of the Friends of American Art is assembled and on view for the first time in its history. The reception for the opening of this collection will be held December one, from four until six.

For the month of January, six special exhibitions will be installed. Following these, other noteworthy collections will be exhibited during the ensuing months of the season.

One exhibition of importance, which is expected soon, is the collection belonging to the government of France and now known as the Luxembourg collection. This was exhibited in the French and Belgian pavilion at the Panama-Pacific International Exposition. At the close of that exposition, the paintings, tapestries, bronzes, and porcelains, sent from the Luxembourg Museum to the fair, was separated into two sections, one of which went to the Department of Fine Arts of

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SERBIAN RETREAT—BY STEINLEN, EXHIBITION OF FRENCH CARTOONS

the Carnegie Institute at Pittsburgh. This division, consisting of sixty paintings, is now on exhibition at the Albright Art Gallery, Buffalo. The other division, comprising tapestries, bronzes, and por-

celains, was forwarded from San Francisco to the Panama-Pacific International Exposition in San Diego. Both these divisions may be brought together for exhibition early in 1917 at the Institute.

CURRENT EXHIBITIONS

THE twenty-ninth annual Exhibition of American Oil Paintings and Sculpture is attracting widespread attention.

The most important collection of American sculpture ever assembled forms part of this exhibition. This collection, brought together by the National Sculpture Society, was shown in Buffalo during the past summer. About one-half of the exhibition consists of works chosen for their special merit from the work at the Panama-Pacific International Ex-

position. The remaining portion includes much of the best work produced since that exposition, or otherwise made available during the past twelvemonth.

All of the works shown are for sale, many of them in duplicate. The present opportunity for selecting small bronzes of high merit will probably not be equalled in this community for years to come.

The period of exhibition for this collection of sculpture has been extended to include December eighteen.

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VIEW OF SALEM, CONNECTICUT—BY WILSON IRVINE

In connection with the exhibition of American Oil Paintings and Sculpture, prizes were awarded as follows:

The Potter Palmer Gold Medal, carrying with it a prize of one thousand dollars, to Emil Zettler for his plaster, "Job."

The Norman Wait Harris Silver Medal, carrying with it a prize of five hundred dollars, to Frederick C. Frieseke for his painting, "The hammock."

The Norman Wait Harris Bronze Medal, carrying with it a prize of three hundred dollars, to James R. Hopkins for his painting, "A mountain courtship."

The Martin B. Cahn Prize of one hundred dollars for a painting, in the exhibition by a Chicago artist, to Walter

Ufer for his large western painting, "The solemn pledge; Taos Indians."

Honorable Mentions were awarded to Pauline Palmer for her painting, "Pumpkin hollow," to William H. Singer, Jr., for his "Highland farms, Norway," and to Stanislaw Szukalski for his plaster, "The fall."

The jury, which is entitled to particular credit for the well-spaced and harmonious hanging, consisted of the following artists: painters, Charles Francis Browne, Childe Hassam, Louis Kronberg, Willard L. Metcalf, Lawton Parker, Joseph T. Pearson, Jr., and Abram Poole; sculptors, Richard W. Bock, Frederick C. Hibbard, and Nellie V. Walker; and members of the Art Com-

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THE HAMMOCK—BY FREDERICK C. FRIESEKE

mittee of the Art Institute. The committee on the installation of sculpture was composed of the following: Arthur T. Aldis, Albin Polasek, Lorado Taft, Howard Shaw, and Nellie V. Walker.

The two hundred and eighty-nine paintings have been hung on a single line in the new galleries—with a spacing of ten to twenty inches between frames. A portion of the sculpture exhibit is also on view in these galleries.

The reception at the beginning of the present exhibition was the occasion of the opening of this new wing. This reception, largely attended by our membership, proved one of the most brilliant and largest gatherings in the history of the Institute. Sympathy in the purpose of the museum was manifested in the general expressions of those present. The

lighting of the new galleries caused much favorable comment, and the superior character of the works exhibited, proved to be a theme for congratulation.

Exceptional interest is being manifested in the important exhibition of Millet etchings belonging to the collection of Mr. and Mrs. Cyrus Hall McCormick. The exhibition, reviewed in the Bulletin for November, consists of forty-four etchings, three lithographs, two heliographs on glass, seven woodcuts, engraved and printed by Millet, and twenty-one woodcuts, drawn by Millet but engraved by other artists.

An exhibition of delightful charm is the one which was hung last month in Gallery 47 to remain for an indefinite period. It is here through the generosity of the poet Sir Rabindranath Tagore, and

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PANEL—BY HOKUSAI

comprises water colors and pencil drawings of the contemporary renaissance of art in India. Abanindranath Tagore, who is the leader of the new awakening

in the pictorial art expression of his country, is represented by several works.

RARE JAPANESE BOOKS

AMONG the recent accessions to the Ryerson Library is a collection of one hundred and thirty-five volumes of old Japanese illustrated books.

The collection is noteworthy in several respects, and should be of especial value to students. The illustrations are for the most part by famous artists and present phases of their work not so clearly displayed in their large color prints or in their paintings. Several different schools are represented. In character the books vary widely. The earliest were published about 1680; the latest, with one exception, about 1860.

The Art of Flower Arrangement is exemplified in four works (eleven volumes) presenting "arrangements" by masters of the Koryu, Ikenobu, Genchu and Enshu schools, each in its own way a lesson in composition of line.

A number of the books give small reproductions of paintings by different masters. One is a collection of old brocade designs; another illustrates ancient theatrical customs; another, in three volumes presents "Flowers of Mountain and Field." Many are illustrated by Hokusai. Among these is an excellent set of his famous "Manga," or "Miscellaneous Sketches," in fourteen volumes. Less well-known, but of equal interest are several small volumes of instruction in drawing, the various subjects being analyzed from the point of view of composition and technique, the several strokes used in producing them being shown separately and numbered to indicate their

proper sequence. One of the rarities is a tale by Bakin which Hokusai has illustrated in an unusual style. Of two of his books of Edo views, in full color printing, there are fine copies in splendid condition.

By Hishikawa Moronobu there is a volume of designs for Japanese Gardens, one of illustrations of "prize poems," and one of famous incidents in history and legend. Of the "Itcho Gafu," a noted collection of sketches, many of them comic, by the famous eclectic artist Hanabusa Itcho, there is a fine large-paper copy. This was printed in 1770, as was another and much rarer book, a collection of one hundred pictures by the same artist, a fine copy of which is also in the collection.

Space does not suffice to describe even briefly all of these books. Attention should, however, be called to those containing exceptionally clever sketches by Kitao Masayoshi, and especially to the designs of poetically related objects shown in the five volumes of the "Keisei Soga." Besides these the books of the Korin school, several illustrated by Gakutei, a rare volume of rapid drawings by Koryusai, another of sketches of travellers by Nangaku and Bumpo, and several works illustrated by Hokusai's pupil Hokkei should not be overlooked.

Because of the soft, unsized, and frequently very thin paper upon which they are printed, Japanese books are easily damaged, and it is difficult to find copies that are in as generally good condition as are most of those in this collection. They are all block books, that is, books printed not from type, but from engraved blocks. The earlier impressions from these blocks were much superior to later strikes, and



PANEL—BY HOKUSAI

because of this very late impressions are apt to have little artistic value.

FREDERICK W. GOOKIN.



THE KIMONO—BY MATTEO SANDONA
EXHIBITION BY CALIFORNIA ARTISTS

NOTES

DEPARTMENT OF EXTENSION — The art development of the great environment of Chicago has reached a scale for which a wholly centralized activity on the part of the museums is inadequate. The need of neighboring communities for direction and for a sustained effort in the encouragement of the creative arts is voicing itself more and more clearly and insistently.

The time has arrived at which the Art Institute of Chicago feels the necessity of taking upon itself responsibility for a part of this outside work, proportionate to its own resources. It is in this belief that the announcement is now made of the inauguration of an Extension Department, under the direction of Mr. Ross Crane.

Any educational effort, to be of definite and permanent value, should appeal

to the interest of every class in the community. The program of work should be cumulative in interest and should be continued from year to year.

A program of exhibits and accompanying lectures has been arranged by the Extension Department, which is designed to emphasize the claims of art, not only as a record of human achievement, but also as a vital factor in the formation of the character of the individual, an absolute essential in the education of the child, and a potent force in the welfare of the community.

This Extension Service consists of:

1. Traveling exhibits of Paintings, Sculpture, Architecture, Pottery, Etchings, Prints, Arts and Crafts Products, Home Furnishings, Landscape Architecture, etc.
2. Lectures to illustrate these exhibits.
3. Exhibitions of the Arts and Crafts of each community, particular attention being given to the work of the schools.
4. A Permanent Organization in each community to insure the continuance of this educational effort.

Among the lecturers now available are:

George William Eggers, Director Art Institute of Chicago, Modern Tendencies in Art.

Lorado Taft, Sculptor, Member of Illinois State Art Commission, Sculpture and Painting (Illustrated).

Charles Francis Browne, Painter, Director American Art Exhibit at Panama Exposition, Art and Life.

Dr. Wilhelm Miller, Former Editor "Country Life in America," City Beautifying (Illustrated).

Mrs. Herman J. Hall, Head of Department of Gallery Instruction, Art In-

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stitute of Chicago, Oriental Art (Illustrated).

Miss Nellie V. Walker, Sculptor, The Sculptors of Chicago, (Illustrated).

John Devereaux York, Architect, Member Illinois State Art Commission, Medieval Period in Architecture (Illustrated).

Charles H. Burkholder, Curator Temporary Exhibitions, Art Institute, The Old Masters (Illustrated).

Ross Crane, Architect and Lecturer, The Fine Art of Building a Home (Illustrated), The Ministry of Art, (Illustrated).

Other lecturers will be secured as their services are required.

Art Clubs, Schools and Colleges, Women's Clubs, Chambers of Commerce, and all who believe in the practical utility of the beautiful and in the development of the art of a community as a means to a richer, finer and more wholesome community life, are invited to make use of this Extension Service.

For terms and other information, address Ross Crane, Head of Department of Extension.

THE SUNDAY CONCERTS—The Sunday evening concerts for the month of December will be as follows: December 3, Faust; December 10, Pagliacci; December 17, Carmen; December 24, (Christmas program) The Carollers and soloists; December 31, Die Koenigs-kinder. As on former occasions, prominent soloists will take part in these programs. These evening concerts began November 5, and the first of the Sunday afternoon concerts was given October 15. It has been gratifying to note that at each performance every seat has been sold.



THE SOLEMN PLEDGE; TAOS INDIANS
BY WALTER UFER
PRESENTED BY FRIENDS OF AMERICAN ART

The opera evenings consist of an informal lecture on the opera described, the lecture being illustrated by instrumental and vocal selections. The character of these opera evenings is pleasant and intimate, due in large measure to the nature of the presentation made by Miss Henriette Weber who delivers the lectures.

The new organization known as the Carollers, which is an outgrowth of the Opera Evening activities, will present the chorus, necessary for the appreciation of certain of the operas.

It is reported that the Carollers will sing on the front steps or in the porches of the Institute on Christmas eve.

IMPORTANT PRIZES — Through the generosity of Mr. and Mrs. Frank G. Logan, the Art Institute has received an important gift, the interest from which will be used for the awarding of prizes at the annual exhibitions held in the museum galleries. These prizes estab-

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lish, through their breadth of policy, a new standard in museum awards. There will be no emphasis upon first, second, or third prize, nor will there be any gold, silver, or bronze medal in connection with them.

The largest amount to be given will be a prize of fifteen hundred dollars for a painting or sculpture, by an American artist, exhibited at the annual exhibition of American Oil Paintings and Sculpture—providing such work has never received a previous award.

The next medal described will carry with it a cash prize of five hundred dollars, either for purchase or for gift, for a painting or sculpture, by a resident of Cook County.

At the same exhibition, also, there will be a prize of two hundred dollars, either for purchase or as a gift, for a painting or sculpture.

For an etching made by an American, there will be a prize of seventy-five dollars; also a prize of twenty-five dollars, for an etching by an American.

The sum of nine hundred dollars will be distributed for a series of cash prizes, accompanied by medals, either for purchase or as gifts, for works of industrial arts, exhibited at the annual Exhibition of Applied Arts.

THE NORMAN WAIT HARRIS PRIZES

—The first prize of any considerable amount, offered to the exhibitors of the Art Institute, was that of five hundred dollars, accompanying the Norman Wait Harris Silver Medal, for a painting, exhibited at the annual exhibition of American Oil Paintings and Sculpture and executed within two years preceding the exhibition. Mr. Harris also endowed

the Norman Wait Harris Bronze Medal, carrying with it a prize of three hundred dollars, for a painting in the same exhibition, executed within two years previous to the exhibition. In the death of Mr. Harris in July of this year the Art Institute lost a valued friend.

DEATH OF MR. ANGELL

—Mr. William A. Angell, a Governing Life Member of the Art Institute and, for the past fourteen years, its auditor, died November 15.

Mr. Angell's business life was in connection with the Pullman Company, with which he was associated as one of its executive officers ever since its incorporation. In his death, the Art Institute has met with the loss of another benefactor.

RECENT DEATHS AMONG DISTINGUISHED ARTISTS

—During the last few weeks the art world has been called upon to mourn the loss of four of its most able men. William M. Chase, whose influence upon the present generation of painters has been unlimited, was the first of this notable company to pass away. This was October twenty-five. Henry W. Ranger, William Godney Bunce and John J. Enneking followed early in November.

DEPARTMENT OF MUSEUM INSTRUCTION

—During the month of October one thousand and ninety-three persons received instruction. Of these fifty-five were in the Sunday evening classes, made up of people who cannot come during the week. They attend regularly two Sundays each month and manifest great interest in the work.

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MELTING SNOW—BY EDWARD W. REDFIELD

LECTURES ON SCULPTURE

Lorado Taft, sculptor, Chicago—"Modern sculpture." Ten lectures, illustrated by the stereopticon and the collections of the Art Institute. Friday afternoons, at 4 o'clock. This course began October 13. Special topics in calendar above.

LECTURE FOR CHILDREN OF THE MEMBERS

Mrs. Herman J. Hall, Art Institute, Chicago—The Christ Child in Art. Third lecture for young people between the ages of nine and sixteen. Illustrated by the stereopticon. Tuesday, December 19, at 4 p. m.

AFTERNOON AND EVENING CONCERTS

Sunday afternoon and evening concerts are given every Sunday afternoon at 3:30 and 4:45, each to last one hour. (Note change of hours from time of last year.) Opera concerts will be given Sunday evenings at 8 o'clock. November 5 was the date of the first of this series, which will continue throughout the winter season. Admission, afternoon 10 cents; evening 25 cents.

Wednesday noon concerts, directed by O. Gordon Erickson, will be given during December under the auspices of the Chicago Sunday Evening Club by a chorus selected from its choir of one hundred voices. 12:20 to 1 p. m. Admission 10 cents.

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ANNOUNCEMENT

NOVEMBER, 1916, TO FEBRUARY, 1917

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL AT 4 P. M.
NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE

December

1 Fri.	Lorado Taft.	English sculpture.
5 Tues.	Edward Howard Griggs, A. M., Litt. D.	The master mind: Leonardo da Vinci.
8 Fri.	Lorado Taft.	American sculpture.
12 Tues.	Edward Howard Griggs, A. M., Litt. D.	Benvenuto Cellini: The artist in the Florentine Renaissance.
15 Fri.	Lorado Taft.	American sculpture.
19 Tues.	Mrs. Herman J. Hall.	The Christ Child in art.
26 Tues.	Christmas holiday.	

January

2 Tues.	David Varon.	The architecture of a democracy.
9 Tues.	Concert.	Members of the Chicago Symphony Orchestra.
16 Tues.	Wilfred M. Voynich.	Manuscripts.
23 Tues.	Dr. R. Meyer-Riefstahl.	Textiles
30 Tues.	Raymond Wyer.	Art and its significance.

Orchestra concerts, Sundays at 3:30 and 4:45 p. m. Admission 10 cents.

Opera concerts, Sundays at 8 p. m., beginning November 5. Admission 25 cents.

Wednesday noon concerts, 12:20 to 1 p. m., during December. Admission 10 cents.

EXHIBITIONS

November 2 to December 7—(1) Twenty-ninth annual exhibition of American Oil Paintings and Sculpture, including the exhibition of American sculpture, assembled by the National Sculpture Society.

(2) Twenty-fourth annual exhibition of china painting by the Atlan Ceramic Club of Chicago (to November 26 only).

(3) Exhibition of Millet etchings from the collection of Mr. and Mrs. Cyrus Hall McCormick.

November 10, for an indefinite period—Modern East Indian drawings, loaned by Rabindranath Tagore.

December 12, 1916, to January 1, 1917—(1) Memorial exhibition of paintings by John W. Alexander.

(2) California Artists' exhibition, assembled by J. Nilsen Laurvik, San Francisco.

(3) Exhibition of paintings by Wilson Irvine, Chicago.

(4) Exhibition of paintings by Edward W. Redfield, Center Bridge, Pennsylvania.

(5) Exhibition of paintings and etchings by Maurice Sterne, New York.

(6) Exhibition of French cartoons, collected by Abram Poole.

(7) Exhibition of sculpture by Chester Beach, New York.

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January 4 to January 28—(1) Exhibition of paintings and etchings by Childe Hassam.

- (2) Exhibition of paintings by John F. Carlson.
- (3) Exhibition of paintings by Edward B. Butler.
- (4) Exhibition of paintings by Wallace L. DeWolf.
- (5) Exhibition of paintings by "A. E." (George Russell).
- (6) Exhibition of sculpture by Mahonri Young.

January 15 to January 31—Etchings and drypoints by Cadwallader Washburn.

LIFE MEMBERSHIP FUND

The largest endowment fund of the Art Institute is that created by the Life Membership fees. This fund on the first of November amounted to two hundred, twenty-two thousand, and five hundred dollars. Its interest, over ten thousand dollars yearly, is applied on the operating expenses of the Institute. During October, the fund was materially increased by the following new Life Memberships.

Andersen, William G.	Fort, Clara B.	McCord, Downer
Baker, Miss Florence K.	Gayman, B. A.	McKinstry, A. E.
Brand, Gustave A.	Hasler, Mrs. Edward Lionel	McCormack, Prof. H.
Cudahy, Miss Clara	Hessler, John	Sheriff, Mrs. Marguerite
Dreyus, Moise	Illsley, W. A.	Scouler, Guy
Eaton, Mrs. William Lawrence	Jacobs, Walter H.	Stein, S. M.
Edwards, J. B.	Kaufman, N. M.	Tilt, J. E.
Farr, Newton Camp	Lewis, Dr. Dean D.	Viles, Ward A.
Field, Henry	Lindquist, J. E.	Wilder, T. Edward
	Lunn, Ernest	

SCHOOL

GIFT FROM MR. DEWOLF—Mr. Wallace L. DeWolf, one of the Trustees of the Art Institute, has recently given the sum of twenty-seven hundred dollars for the purpose of endowing a permanent scholarship in connection with the School. This sum is given from the sales of Mr. DeWolf's paintings.

APPROPRIATION FROM SCHOOL COMMITTEE—The members of the School Committee of the Art Institute have made a contribution of one hundred and twenty-five dollars to be devoted to prizes for the Department of Modeling and Sculpture.

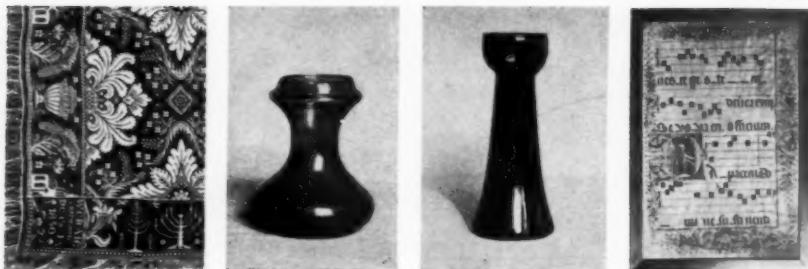
EXHIBITION AT DOWNSERS' GROVE—In the recent exhibition of work by artists of DuPage County, it was gratifying

to note the large proportion of exhibitors who were, or had been, associated with the School of the Art Institute. Among these were: John E. Hasfurther, registrar, F. DeForest Schook, one of the instructors, Charles E. Boutwood, a former instructor, Charles F. Church, Grace Ravlin, and Katherine Maxey, former students.

The exhibition was the first of the sort held by the Eleventh District of the Illinois Federation of Women's Clubs. It was under the management of Mrs. Albert W. True.

PRIZE WON BY INSTITUTE STUDENT—Miss Helen Spangler, a student of the School, was the successful contestant in the competition for a poster prize for the Memphis Harahan Bridge Celebration.

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ACCESSIONS TO THE COLLECTIONS

OCTOBER, 1916

BY GIFT

Dr. Frank W. Gunsaulus

Colonial coverlet, "W. C. Craig, Greensburg D. C. Co., Ia., 1850."

Colonial coverlet, 1842, blue and red.

Two pages from gradual. Florentine, c. 1440. "Jesus and the Scribe." "St. Paul writing."

Eight colored glass bulbholders. 1850.

Mrs. Emma B. Hodge

Jug. Parian. (Amelia Blanxius Collection).

Mr. and Mrs. Jesse L. Rosenberger
Vase. Rookwood.

Mr. Martin A. Ryerson

Twelve wood engravings. (By members of the Society of American Wood Engravers, published 1887).

BY PURCHASE

Joseph Brooks Fair Fund

Ten etchings by MacLaughlan.

Six lithographs by Raffet.

Five lithographs by Fautin-Latour.

Five lithographs, miscellaneous.

Etching by Schneider.

Etching: Portrait of Whistler after Boldini:

By Jacques Reich.

Elizabeth H. Stickney Fund.

Etching by MacLaughlan.

ACCESSIONS TO THE LIBRARY

The following books are among those added during October:

Baikie, James—Sea-kings of Crete. 1913.

Bakin—Sonono Yuki (Garden snow). Illustrated by Hokusai. 1807.

Bell, Gertrude Lowthian—Amurath to Amurath. 1911.

Clark, Keith—The spell of Spain. 1914.

Davies, Gerald S.—Renascence. Sculptured tombs of the fifteenth century in Rome. 1910.

Dixon, Joseph K.—The vanishing race. 1914.

Dole, Nathan Haskell—The spell of Switzerland. 1914.

Fox, Frank—Bulgaria. 1915.

Gakutei—Inaka (Pictures of artisans, etc.) 1820.

Genchu Sashibana Kagami — (Flower arrangement of the Genchu School). 1840.

Harunobu, Suzuki—Buyu Nishiki no Tamoto. (Famous deeds of heroism). 3v. 1767.

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Hiroshige—Sohitsu Gafu. (Miscellaneous sketches). 2v. 1848.

Hokkei—Retsu Jo Ga Zoshu. (Famous Chinese men and women). 1824.

Hokusai—Hokusai Manga. (Miscellaneous sketches). 14v. 1812.

Hokusai—Toto Shoki Ichiran. (Edo views). 2v. n. d.

Itcho, Hanabusa — Itcho Hyakuga. (One hundred pictures by Itcho). 3v. 1770.

Izor, Estelle Peel—Costume design and home planning. 1916.

Korin Manga—(Flower sketches by Korin). n. d.

Koryusai—Yamata Soga. (Rapid drawings). 1781.

Masayoshi, Kitao Keisai—Keisai Soga. (Rapid sketches of poetically related objects). 5v. 1800.

Masayoshi, Kitao Keisai—Soka Ryakuga Shiki. (Flowers and plants in soft tints). 1813.

Moronubo, Hishikawa—Tsukiyama Niwa Tsukuri Den. (Designs for Japanese gardens). 1680.

Mauclair, Camille—Albert Besnard, 1914.

Nangoku & Bumpo—Kaido Soga. (Rapid drawings of travellers). 1811.

Nolhac, Pierre de—Francois Boucher. 1907.

Nolhac, Pierre de—Fragonard. 1906.

Sashibana Shopu Hana Kagami—(Flower arrangement of the Enshu school). 1901.

Shokubun Zukai—(Collection of old brocade designs). 1817.

Sukenobu, Nishikawa—Ehon Shinobu Gusa (Picture book of manners and customs). 3v. 1750.

Zoho, Gekijo Ichiran—(Theatrical customs). n. d.

LIBRARY—The number of visitors in the Ryerson Library during October, 1916, was as follows:

Day attendance			
Students		4,894	
Consulting visitors		2,512	
Evening attendance		784	
Sunday attendance		982	
		9,172	

The total attendance for October, 1915, was 7,084, showing an increase of 2,088.

SCHOOL — The attendance in the school during October, 1916, was as follows:

Day School	Men	Women	Total
Academic	230	350	580
Designing	13	50	63
Normal	2	67	69
Modelling	4	18	22
Juvenile	82	179	261
Ceramic		27	27
Pottery	1	15	16
Architecture	85	2	87
Applied Design		6	6
Saturday Normal		41	41
	417	755	1,172
Evening School	370	121	491
	787	876	1,663
In two classes	12	80	92
Corrected Total	775	796	1,571

ATTENDANCE

MUSEUM—The number of visitors at the museum during October, 1916, was as follows:

	Average
5 Sundays	32,653
9 other free days	31,752
17 pay days	5,460
	69,865

34

7 lectures to members and students	2,701
20 other lectures and musicals	5,904
6 Sunday afternoon concerts	2,893
1 Students' meeting	97

11,595

34

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THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents	MARTIN A. RYERSON FRANK G. LOGAN
Treasurer	ERNEST A. HAMILL
Business Manager	NEWTON H. CARPENTER
Secretary	WILLIAM F. TUTTLE
Manager of the Membership Department	GUY U. YOUNG
Membership Clerk	MISS GRACE M. WILLIAMS
Acting Director	GEORGE W. EGGERS
Curator of Decorative Arts	MISS B. BENNETT
Curator of Temporary Exhibitions	CHARLES H. BURKHOLDER
Curator of the Buckingham Prints	FREDERICK W. GOOKIN
Librarian	MISS SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE
Registrar	JOHN E. HASFURTHER

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 p. m. Admission is free at all times, to members and their families and to public school teachers and pupils, and to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested, and the income only is expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and non-resident visiting friends, to the use of the Ryerson Library upon art, and admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, with the exception of the Sunday concerts, to which a small fee is charged.

The School includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information and circulars of instruction may be obtained of the School Registrar.

MUSEUM INSTRUCTION

Visitors desiring to see the collections under guidance may make appointments with Mrs. Hall or Miss Parker in Gallery 14.

Terms: One dollar per hour for four persons or less. For groups of more than four, twenty-five cents a person; clubs of less than forty, five dollars; of over forty, ten dollars. Instruction in the regular weekly classes, three dollars for twelve lessons; no single tickets. Groups from schools, two dollars. Time limit for all classes: one and one-half hours.

LIBRARY

The Ryerson Library, containing about 10,000 volumes, 32,000 photographs, and 14,000 lantern slides on art and travel, and the Burnham Library, containing about 2,000 volumes on architecture, are open every day, including Sundays, and Monday, Wednesday and Friday evenings. The collections of photographs and lantern slides are available as loans. A room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 238 pages and 49 illustrations	25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	
Part I. Oriental and Early Greek Art	25c
Part II. Early Greek Sculpture	25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25c
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25c
Catalogues of current exhibitions	5c to 50c

BULLETIN

The Bulletin is published eight times a year, monthly from January to May and from October to January. The Bulletin is sent regularly to all members; to others the price is ten cents a copy, fifty cents a year postpaid.

REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (32 subjects at 25c. each, 8c. extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2c for 5c. and 20s subjects in one color at 10c. each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

LUNCH ROOM

A lunch room located on the ground floor is open from 11:45 a. m. to 1:30 p. m.



A CHRISTMAS BROADSIDE FOR BOYS AND GIRLS

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BY PERMISSION OF - - - MR. MARTIN A. RYERSON

THE ADORATION OF THE MAGI—LUCAS VAN LEYDEN 1494-1533

DANY HUNDREDS OF YEARS AGO THREE KINGS FROM THE FAR EAST WERE TRAVELLING TOWARDS THE LITTLE TOWN OF BETHLEHEM. LADEN WITH presents they were, and eager and intent upon their mission, for they were seeking Him who was born King of the Jews, to worship Him. A bright star was their guide, that, and the love which was in their hearts. And when they came to Bethlehem they found the new-born Babe with His mother in a manger, for the inn at Bethlehem was full. Lovingly did they kneel before Him and give Him their gifts, and so they fulfilled their mission.

No doubt you have heard this story many times. Perhaps you have never seen it pictured as Lucas van Leyden chose to paint it, van Leyden who was born only two years after Columbus discovered America, and whose home was in distant Holland.

Mary and Joseph and the little Christ Child are in the stable, which here is in part of a ruined building overgrown with rambling vines. To such a humble place came the three Kings. There is an old legend that the first of the Kings was an elderly white man, Caspar by name, who came from Greece. He brought gold as his gift, and in the picture you

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can see the Babe reaching forth to play with it. The second of the Kings was Melchior, a brown man from Arabia, dressed in a rose-colored mantle, bearing in his hands his gift of myrrh. In back of him is Balthasar, clothed in turquoise-blue velvet, Balthasar, the black-skinned, from Africa, and he carries his gift of frankincense in a golden vessel. The other men in the picture are their attendants.

Curiously enough, in the background of the painting you can see the Kings again, coming to Bethlehem, and high on a mountain-top an angel points the way. The Kings are on fine chargers, white and brown and gray, in gayly colored caparisons. As they pass through the country-side the peasants kneel in reverence or stare in wonder at the strange procession. Do you know if the Kings really came on horseback?

If you would like to see this picture with its brilliant colors, you will find it in Room 31, with many others full of interesting stories, painted by men who lived at the same time as Lucas van Leyden.

H. P.

Would you like to hear some stories about the Christ Child, and see how other artists have painted Him? You are invited to come to Fullerton Hall on December 19, at 4 o'clock and see lantern pictures and hear Mrs. Hall tell about them.





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